2005 HSC Notes from the Marking Centre English Standard/Advanced

Contents

2005 NOTES FROM THE MARKING CENTRE

ENGLISH STANDARD/ADVANCED

Introduction

This document has been produced for the teachers and candidates of the Stage 6 course in English. It provides comments with regard to responses to the 2005 Higher School Certificate examination, indicating the quality of candidate responses and highlighting the relative strengths and weaknesses of the candidature in each question.

This document should be read in conjunction with the relevant syllabus, the 2005 Higher School Certificate examination, the marking guidelines and other support documents which have been developed by the Board of Studies to assist in the teaching and learning in English (Standard) and English (Advanced) courses.

English (Standard) and English (Advanced) Paper 1 – Area of Study

Section I

Question 1

Text one — Front book cover

(a) The majority of candidates were able to recognise and name one connection. Many responses commented upon the word 'open' and connected this to the image of the brain. Others focused on the word 'mind' and its relationship to the pointing hand or finger.

   The question required only a brief response yet many candidates wrote much more than was necessary to achieve the one mark.

Texts one and two —Front book cover and Inside book cover

(b) The question required candidates to identify one feature from the front cover and describe its appeal and then do the same with the inside book cover. It was necessary to see the link or relationship between the feature from the text and the appeal it created. Those who clearly addressed all aspects of the question gained two marks. Some candidates lost a mark because they considered text one and text two collectively and in effect only made reference to one feature. Responses which did not establish a link between features and appeal received no marks for this question. The term 'in what ways' invited candidates to look at either language features, aspects of content or the ideas expressed through the two texts.

Text two — Inside book cover

(c) There were many ways candidates could respond to this question, as the marking guidelines demonstrate. Here the quality of the analysis and the aptness of the textual references became a discriminator among responses. The term 'How' allowed candidates to respond to either the

conceptual representation of Journeys or to features of language. Better responses understood how the concept was 'highlighted' or emphasised and provided discerning supporting evidence to demonstrate the relationship between features of the text and the conceptual representation of journeys. Weaker responses were descriptive or dependent on a storytelling. These responses resorted to labelling aspects of journey broadly as physical, inner or imaginative instead of considering the specific representations provided.

Text three — Visual arts review

(d)   Most candidates were able to determine the meaning of the word 'daunting' from the context of the passage. In responding to this question it was acceptable to use direct wording from the text if this was appropriate to the answer. Many responses were excessively long for a one-mark response.

(e)   Responses to this question were rewarded for the quality of their explanations. To achieve full marks candidates were required to correctly identify and sufficiently explain the connection between two language techniques and the 'experience of walking through the art work'. Candidates limited the value of their responses through vague references especially when combined with generic terms like 'descriptive language'. Very weak responses presented a list of techniques in isolation. Where techniques were wrongly identified no marks were awarded.

Texts one, two, and three — Front book cover, Inside book cover and Visual arts review

(f)   This question was designed to allow candidates to express an understanding of the representations of journeys in a way that took them beyond their answers to the previous parts of the question. Many of the better responses did this.

The requirement to select two of the three texts and 'explore the ways texts open up our minds' was an encouragement to candidates to respond personally, as appropriate to outcome 13. The term 'explore' invited candidates to consider or examine the extent to which their notions of journey were challenged or extended, 'opened up', by the reading material presented. Better responses showed that the provided texts took the candidates beyond a conventional understanding of physical, inner and imaginative journeys. The wording of the marking guidelines 'Explores in a thoughtful way how …' catered for those responses that focused upon the development of conceptual understanding rather than just an extensive close analysis of features of language. Better responses responded to the ideas, content and form as part of their consideration of the ways 'texts opened up our minds' to the concept of journeys. These responses revealed a sophisticated engagement with the material and included well-chosen references drawn from two of the texts.

Mid-range responses made a genuine attempt to grapple with the question. Many of them attempted to relate the provided texts to specific focus areas in a way that at times showed superficial engagement with the unseen material or offered an analysis of the texts without giving much consideration to conceptual aspects. This was most clearly in evidence when candidates repeated verbatim their responses to parts (c) and (e) as part of their response.

Weaker responses made no attempt to engage with the idea of 'opening our minds'. They provided lists of language features or quotations with minimal explanation or repeated responses to previous questions with a minimal attempt to make them relevant to part (f).

Section II

General Comments

Question 2

The candidates presented a broad range of responses to the question. It was pleasing to note that all candidates were able to exhibit reasonable control of language. It is important to note that the mechanics of language, punctuation, sentence structure and paragraphing are important elements of writing.

Candidates found the question and stimulus accessible and as a consequence were able to compose lengthier responses. While length is not a criterion it can affect the ability to explore the concept of journey. Candidates are reminded that all questions in Paper 1 are of equal value and equal time should be allocated to each question. Candidates are reminded that it is important to present a completed imaginative response.

Candidates should be aware of the question and the rubric and explore the concept of the journey through a variety of forms of writing, in preparation for this section. Candidates should take advantage of the opportunity the examination presents to respond with originality and insight to the question.

Candidates are reminded that imaginative writing is a syllabus requirement and does not specifically refer to imaginative journeys. The term 'imaginative' was defined by the candidate's responses as either 'stored memory for reuse' or 'something created anew.'

A 'piece of imaginative writing' allowed for responses in a variety of forms, some of which were more suitable than others. Candidates must understand that the form they choose may affect how well they can respond to the requirements of the question.

The candidates recognised the open nature of the context specified in the question and were able to compose a piece of writing about journeys suitable for their local community.

In the better responses candidates demonstrated an insightful understanding of the concept of the journey, often in a subtle manner. Structural complexity, cohesion, use of an authentic, sustained and engaging voice are defining attributes of the better responses.

Average responses tended to be recounts of literal journeys with some explicit reflection of the concept of journey. Candidates composed responses drawn from their own experiences and concerns.

Weaker responses tended to be recounts of journeys and displayed limited or no conceptual awareness. Some candidates merely described the stimulus image displaying poor understanding of the contextual framework.

Overall, candidates through their responses demonstrated an ability to express understanding of the journey in the context of their studies.

Section III

Literacy and expression

Better responses used fresh expression in their introduction to develop a conceptual understanding, rather than a simple rephrasing of the question, providing a sound basis for further discussion of texts. Highly developed responses demonstrated a sophisticated control of language, expression and spelling in an integrated and logical structure. Conclusions in this range were thoughtful and insightful, drawing together their evaluation and judgement of their personal response.

Weaker responses from candidates tended to rewrite the question as their introduction and repeat these phrases in their conclusion without attempting to make more thoughtful and concise responses.

Of continuing concern is candidates' handwriting. It must be understood that writing in the exam booklets must be legible and in dark blue or black pen. Candidates need to practise their hand-writing within exam time constraints. Candidates need to be aware that script legibility directly impacts on the flow of the argument and that illegible handwriting may compromise their marks.

It was pleasing to see that many candidates heeded last year's notes from the marking centre regarding use of acronyms. However, there are still some candidates shortening titles and authors' names by using clumsy acronyms such as CTRS by PS and TTWTSS. Candidates can avoid the necessity of repeating text titles by referring to distinctive elements of the title, for example, 'Lime-Tree…' or 'Immigrants…', Frost's 'The Road…' or referring to the author/director, as in 'Bragg's text', 'Walker's review' or 'Benigni's film'. Writers, poets, dramatists and directors should be referred to by their surname in full.

General Comments

Candidates were asked to make a personal judgement as to 'what extent' their study expanded their understanding of the concept of journey. They were expected to have a sense of ownership in their personal judgement about the insights they had gained in the context of their studies.

Better responses displayed evidence of a strong personal voice and demonstrated a sustained thesis. This required an analysis of either physical, imaginative or inner journeys in relation to their set text, a Board of Studies Stimulus text and at least one related text. The question invited candidates to use the personal 'I' and many used this approach very effectively.

Highly developed responses showed a discerning choice of texts that supported an insightful understanding of the concept of the journey and added substance to the analysis. The majority of candidates in this range chose to discuss three texts, exploring these texts with perceptive and focused detail. Texts were supported skillfully with reference to purpose, structure and language features.

Many candidates understood the need to comment on textual features. This reflected a growing awareness of the rubric: 'analyse, explain and assess the ways the journey is represented...' Better responses skillfully analysed textual features in relation to a conceptual understanding of the journey, commenting on the impact of context, structure, vocabulary, figurative language and so on. Upper range responses successfully related their texts to each other, reflecting both a conceptual understanding and technical analysis, resulting in an insightful and sophisticated evaluation. Mid-range candidates were able to identify the journey in relation to each of their texts using an adequate personal voice in their response. These responses demonstrated an ability to identify some

of the textual features in their texts, but their links to the question were often superficial and without developed analysis. Often responses relied on story telling or a thematic response without insightful discussion.

Lower range responses were able to show some understanding of the concept of journey. Candidates in this range treated the question simplistically, often choosing a thematic response in identifying the journey. Some textual features were identified but explained in a limited way. The responses in this range often demonstrated a variable control of language and expression, with limited content relying on storytelling to support their understanding, and a limited command of personal voice.

The Board of Studies Stimulus Booklet

Better responses were more discerning about their choice from the stimulus booklet allowing them to link and integrate their chosen texts to the specific question.

Text 1. Poem: Robert Frost, *The Road Not Taken*
This text again proved very popular. Better responses were able to comment on the reflective nature of Frost's poem, linking Frost's use of structure and sound to his personal dilemma. These responses demonstrated competent understanding of the duality of Frost's conclusion and his acceptance 'with a sigh'. Poorer responses paraphrased the poem, commenting on the traveller's decision.

Text 2. Book Cover: Victor Kelleher, *The Ivory Trail*
Kelleher's book cover provided candidates with a vast array of interpretations. Many candidates successfully supported their understanding of their personal journey through reference to visual techniques. Weaker responses concentrated on a description of the cover with limited discussion.

Text 3. Extract: Kenneth Grahame, *The Wind in the Willows*
Candidates used this text to compare opinions regarding journey. Better responses acknowledged Grahame's use of anthropomorphism, making insightful analysis in support of their own understanding. These responses critically analysed Grahame's extract as a gendered and culturally specific text presenting journeys in a particular way; noting dialogue, character interaction and use of irony. Weaker responses relied on retell and made reference to the characters' motivation in a superficial way.

Text 4. Poem: Margaret Atwood, *Journey to the Interior*
This text proved more popular this year and it was pleasing to see candidates relate the poem to an individual's understanding of the journey. Candidates made use of the link between the physical and the metaphysical, analysing new poetic features such as structure, repetition and rhetorical language to reflect the narrator's inner struggle.

Text 5. Review: Renay Walker, *Blood on the Tracks*
Candidates who chose this text often struggled to link the review to their personal response. Better responses were able to make use of the embedded nature of the road metaphor, the reference to 'blood' in the title and its link to popular culture.

Text 6. Screen Shot: *Journeys over Land and Sea*
The Screenshot was predominately used to explore physical journeys. The majority of responses made particular mention of its visual features. Better responses showed understanding of the authoritative nature of the Smithsonian Institute and the Screenshot's definitive position on the

journey and its inherent value to western history. These responses also reflected the integration between the print text and the visual.

Text 7. Nonfiction: Shirley Geok-lin Lim, *The Town Where Time Stands Still*
This text was often used to conceptualise the journey as a spiritual experience. Perceptive responses analysed the relationship between Geok-Lim's use of scientific and emotional language in an attempt to define the 'genii loci'.

Specific comments on the focus areas

Question 3 Focus – Physical Journeys

Stronger responses confidently engaged with the question and assessed and evaluated features of texts which represented a concept of the journey. These candidates controlled their personal voice to articulate how the texts had expanded their understanding of self, individuals and the world.

Weaker responses were limited by a thematic or character-driven discussion of their texts. Many of these responses relied overly on storytelling to discuss the texts they chose.

Peter Skrzynecki, *Immigrant Chronicle*

Once again these poems were studied by a large number of candidates. Stronger responses demonstrated discernment in the choice of poems with the majority perceptively referring to two poems. This enabled a developed and insightful discussion of the understanding of the concept of the journey. Such issues as the migrant experience and alienation often underpinned a conceptual discussion. 'Crossing the Red Sea' and 'Leaving Home' were used with great success. However, all the poems provided opportunities for candidates to develop their concept of the journey.

Textual features evaluated in stronger responses included: imagery, symbolism, biblical allusions, personification, hyperbole, tone and tonal changes, the passage of time and the 'physicality' of the journey. Many of these responses made excellent links between the poems and the related texts.

In weaker responses, candidates tended to discuss poems in isolation or constructed textual analyses with minimal reference or connection to the concept of the journey. Many weaker responses referred to far too many poems, resulting in a superficial treatment.

Mark Twain, *The Adventures of Huckleberry Finn*

In stronger responses, candidates selected appropriate and relevant extracts and evaluated textual features to support a discussion of the concept of journey. These responses analysed: picaresque narrative structure, the river as a symbol, use of vernacular or dialect, contrasting chapter structure, irony, satire, first person narration and reflective tone. These responses assessed the social commentary embedded in the text and linked this to how an understanding of others and the world has altered during the study of this focus – Physical Journeys.

Weaker responses relied on a thematic, character or plot-driven discussion of the texts. The role of the river was often the focus of a discussion of the journey.

Michael Gow, *Away*

Stronger responses featured a selection of relevant scenes and applied an understanding of the effects of dramatic features to substantiate a discussion of the ways journeys are represented. These responses assessed such dramatic features as structure, allusions to Shakespeare and Mendelssohn, staging, lighting, symbolism, sound, context, Australian idiom and the play within the play. They also presented an insightful discussion of how characters' physical journeys altered a sense of self. In these responses there was a confident analysis of dramatic features to demonstrate a conceptual understanding of the journey.

Weaker responses concentrated on thematic concerns and characterisation, particularly the idea of characters changing over time as a result of events such as the storm or contact with Tom as a catalyst. This approach did not lead to a successful evaluation of the way the journey concept is represented in this play.

Phillip Noyce, *Rabbit-Proof Fence*

Stronger responses offered confident analysis of cinematic techniques representing the concept of the journey. These techniques included the use of exterior and interior shots, close-up shots on face, hands and feet, contrast of cultures and perspectives and symbolism, especially the eagle and the fence. These responses showed how Noyce leads responders to an empathetic appreciation of Molly's pivotal role in the action of the film. For these responses candidates discerningly selected scenes that enabled development of a journey concept. Weaker responses tended to recount the girls' journey and refer to or list a range of techniques with little appreciation of how these might develop the journey concept.

Jesse Martin, *Lionheart*

Stronger responses went beyond textual features such as first person narrative voice and cyclical structure. Candidates evaluated features such as the contrast between autobiographical form and present tense to highlight the introspective nature of Martin's journey. Some referred to the interplay of challenging personal ordeals and subsequent periods of reflection. The weaker candidates tended to rely on recounting or describing events on the journey, quoting extracts rather than assessing or evaluating narrative features. Such responses showed limited integration of language features and the journey concept.

Question 4 Focus – Imaginative Journeys

While candidates were generally more thoughtful in their choice of related texts than in previous years, some were still unable to identify the imaginative dimension of their texts. Weaker responses offered a limited understanding of their focus area, choosing to comment on the depiction of a physical journey implying it was imaginative merely because the composer created it. Better responses analysed texts that represented journeys outside the boundaries of everyday experience.

Orson Scott Card, *Ender's Game*

Strong responses discussed this text as Science Fiction genre and related this to Card's intention to create an imagined world that commented on issues related to self, the individual and the world. Analysis of such textual features as characterisation, symbolism, narration and the extended metaphor of the Giant's drinking game were evident in the better responses. Candidates effectively linked these textual features to their conceptual understanding. Weaker responses were recounts of

specific incidents in the novel with little attempt to relate to the demands of the question, or to discuss the ways in which the text represented the journey.

Robert Zemeckis, *Contact*

Candidates who successfully dealt with this text referred to the tension between the rational and the spiritual aspects of the film and how these forces shaped the development of Ellie's journey. These responses skilfully made use of film techniques such as lighting, sound and camera angles in their sustained analysis of imaginative journeys. Weaker responses demonstrated difficulty appreciating the intellectual nature of the protagonist's imaginative journey, dealing mainly instead with the emotive elements of the plot.

Melvin Bragg, *On Giant's Shoulders*

Better responses featured a holistic treatment of the text, integrating discussion of the imaginative journeys of Bragg, the scientists and the responder. Candidates were able to discuss the metaphor 'On Giant's Shoulders' and apply it to the concept of the imaginative journey. Identification of textual features such as the use of colloquial language, integration of conversations/opinions, multiple view points and the intrinsic symbolism amid the framework of expanding knowledge were discussed. Better responses also showed how these features engaged the responder, and explored the conceptual framework of their imaginative journey. Weaker responses relied heavily on recounting biographical details of the scientists with little attempt to link this to the concept of the imaginative journey.

William Shakespeare, *The Tempest*

Better responses demonstrated an awareness of the play as a performance text, and commented effectively on holistic dramatic features such as structure, characterisation, conflict and setting. Specific language features such as the use of rhyme, verse, imagery and irony were also discussed, although some candidates dealt with these in isolation and did not link them specifically to the concept or to the focus question. Weaker responses referred to specific productions of the play, rather than providing an analysis of the text in relation to the question, while others referred to design elements of different productions that highlighted the imaginative qualities of *The Tempest*. Responses in this range also demonstrated a thematic approach to the question, and described the fantastical elements of the text with little attempt to integrate these with the concept of the imaginative journey.

Samuel Taylor Coleridge, *The Complete Poems*

Better responses addressed all aspects of the question effectively and perceptively demonstrated an understanding of the two aspects of the question: 'to what extent'; and 'expanded your understanding of yourself, of individuals and of the world', demonstrating their conceptual understanding of imaginative journeys. These candidates were therefore able to adapt their thesis to the question. These responses also explored similarities and differences between two or more poems while simultaneously integrating the analysis within their own conceptual framework. Better responses were often selective in discussion of textual features, exploring how effectively these techniques were used in the representation of imaginative journeys.

'This Lime-Tree Bower' was often discussed as a movement from physical to the imaginative while 'Frost at Midnight' focused on the persona's reflection on his childhood and his hopes for his own child and as such looked back to how imaginative journeys can teach us about ourselves, individuals and the world. 'Rime of the Ancient Mariner' was discussed by many candidates who

analysed the Mariner's journey and the impact on the wedding guest. The majority of candidates who referred to 'Kubla Khan' alluded to its intense imaginative style and its existence as a 'fragment' or that it was an imaginatively created utopia.

Weaker responses tended to overstate the significance of Coleridge's love of nature, the issue of opium use and his powers of imagination. These responses often listed textual features, quoting techniques but not always analyzing how these techniques were used to represent imaginative journeys.

Question 5 Focus - Inner Journeys

Candidates were able to link inner journeys with individual growth and understanding about themselves and their world. Better responses demonstrated the ability to synthesise a critical understanding of the relationships between the texts and a personal response. In weaker responses, candidates who chose to retell how a journey changed an individual character rather than explore the concept of the inner journey.

Louis Nowra, *Cosi*

Many candidates demonstrated a sound understanding of the text, choosing to comment on the development of Lewis' inner journey and his growing awareness of the issues of mental health. Candidates were able to link *Cosi Fan Tutti* with Lewis' personal experience involving 'love and fidelity'. Reference was commonly made to the burnt theatre, darkness and Lewis' breaking of the fourth wall. In better responses candidates were able to link dramatic techniques, allusion and structure to their conceptual understanding of inner journeys. In sophisticated responses, candidates empathised with Lewis and recognised the inner journey of the audience having been confronted with the issues presented in Nowra's play.

Sally Morgan, *My Place*

Most candidates were able to identify Sally Morgan's inner journey presented in the form of an autobiography. Many linked Morgan's quest with Atwood's 'Journey to the Interior', discussing the many obstacles Sally faced on her path to a growing awareness of her Aboriginality. Better responses analysed Morgan's personal anecdotal narrative as part of a larger political, national and cultural movement towards reconciliation. These responses made use of specific indigenous symbolism and identified the transformation of Morgan's use of first person to the inclusive use of the plural 'we', indicating her personal journey. Other responses skilfully analysed Morgan's use of multiple narratives, comparing her inner journey with those of her family. Weaker responses centred discussion on retelling Sally's, Gladys' and Arthur's stories without links to the concept of inner journey or Morgan's intention.

J. G. Ballard, *Empire of the Sun*

Many candidates demonstrated an understanding of the role of Jim's character and the development of his inner journey. These responses showed understanding of the use of narrative voice in an historical context and the effect of Basie and Dr Ransome on Jim's maturation. Better responses presented analysis of narrative strategies such as the motif of death, Jim's maturing observations of the human condition and the cyclical structure of Jim's physical journey, linking these to their conceptual understanding. In weaker responses, candidates used a simplistic approach identifying plot and character by retelling Jim's story.

Roberto Benigni, *Life is Beautiful*

Most candidates demonstrated a personal understanding of the text. They were able to describe Guido's ability to marry his 'principessa' and protect his family. Better responses demonstrated an evaluation of the intertextuality of Joshua's memory of his childhood experience and the adult voice-over. These responses effectively made use of the juxtaposition of characters and setting, recognising the emotional impact of the film and making perceptive references to cinematic techniques in support of a thesis. In weaker responses, candidates made simplistic links between Joshua's survival and inner journeys without understanding the interpretative nature of the text.

Ken Watson (ed). *Imagined Corners*

Better responses were able to use the poems from this anthology in a sophisticated analysis of inner journeys. These responses developed perceptive analyses of the textual features. They used the anthology as a muticultural text, analysing the poems to explore such issues as identity, morality and nationalism in the context of inner journeys. In weaker responses, candidates treated the poems in isolation, using inner journeys as the link within Watson's anthology. These candidates were able to retell the experiences of the narrator's journey.

English (Standard) Paper 2 Modules

Section I – Module A: Experience Through Language

General Comments

Understanding of the importance of the elements of each elective was demonstrated through analysis, discussion, interpretation or drawing conclusions. Responses consisting of a straight description or plot summary did not access the same mark range as responses demonstrating a higher order explanation, evaluation and synthesis.

Some candidates made strong use of personal pronouns in response to this question while others used the traditional impersonal essay form. Either approach was acceptable and the mark the candidate was awarded was determined holistically in terms of overall quality.

Related material was generally used well and a large variety was noted. It should be clear that the choice of relevant and suitable related material and shaping of this material to the question is important. Related texts chosen should add depth to understanding, and allow further exploration of techniques.

Telling Stories

Most candidates were able to discuss a variety of storytelling techniques and better responses linked these clearly to the question.

In better responses, candidates used one or two Lawson stories, one or two Hiddins' programs or one or two sections of Maybe Tomorrow, and one or two pieces of appropriate and well-analysed related material. They also sometimes discussed the different techniques employed by film, poetry, artworks and music to tell a story, as well as identifying elements of traditional narrative. In better

responses, candidates used related material that allowed them to demonstrate their knowledge of different techniques and their effects, rather than material linked by theme, setting or era to their prescribed text. Accurate and illustrative quotations supported these analyses. Related material was given equal consideration to the prescribed text. These candidates demonstrated understanding of the rubrics of both the module and the elective and confidently adapted their knowledge to the question.

In weaker responses, candidates frequently wrote superficially about too many stories or episodes and the choices of related material reflected lack of analysis. Related material taken from other modules was generally not successfully used. Formulaic and inaccurate quotation demonstrated poor understanding of the impact of the composer's language. Language devices substituted for writing techniques. Poor control of the conventions of expression, punctuation and grammar led to lack of clarity in responses. Responses consisting only of recounts displayed limited knowledge of the prescribed text.

It is unproductive when all candidates in a school's candidature use the same related texts and the same comments about them. Such repeated formulaic recitation is disadvantageous to the candidate.

There were clearly prepared responses in which candidates failed to respond to the question.

Candidates need to be aware that they are studying Telling Stories, not Australian bush life, and that biographical or historical detail may be irrelevant to the examination question. Thorough knowledge of the rubric, the prescribed text and suitable related material is the best preparation for this elective.

Dialogue

In the strongest responses, a clear understanding that this module is about experience through language was demonstrated. In general candidates focused on techniques, displayed adequate textual knowledge and used quotations to support their explanations. There was an encouraging growth in personal confidence, evident in the use of the personal pronoun, thus addressing Outcome 12.

Better candidates not only integrated relevant quotes but also integrated their coverage of texts to provide a more unified response. The best candidates wrote analytical, detailed, erudite and sophisticated responses.

Weaker responses were characterised by limited control of the conventions of spelling, usage and punctuation and frequently mislabelled the text type eg 'The Club is a novel'. Some candidates are still discussing 'verbal' and 'non-verbal' aspects of dialogue. In general, all aspects of dialogue are verbal and candidates who discuss gesture, stance, body language, or stage directions are wandering from the point. A strong case can be made for silence – 'pregnant pauses', 'words hanging in the air' – but only where it is closely related to the concept of dialogue.

Some candidates were limited in their ability to discuss all aspects of the question because of their choice of related material or the superficiality of their treatment of the texts. In general, candidates who chose cartoons and feature articles found it difficult to discuss features of dialogue. The best choices allowed candidates to focus on a variety of techniques and deeper analysis.

Image

The question required a judgment on the part of the candidates, encouraging them to construct an argument and thesis. Better responses engaged closely with the core issue of the elective – the central role of language, in this case image – in shaping meaning. Responses went beyond a narrow discussion of image, developed an argument, and synthesised their discussion of texts in a cogent fashion.

The requirement that the candidates focus on 'particular images' encouraged responses where candidates grouped their texts around particular images and ideas. Thus there was a higher incidence of synthesis. This also applied to the discussion of the various worlds and people explored by the composers in their texts.

The concept of image continues to be problematic for some candidates. The rubric specifies that candidates explore how meaning is conveyed through visual language. Candidates need to be aware of the differences between 'image' and 'imagery' and between 'image' and 'body or self image'.

The majority of candidates chose appropriate related texts. A significant number of responses, however, referred to related texts with a similarity in subject and themes. Better responses referred to rich visual texts. Some of 'The Truman Show' scripts, for example, focused too much on the theme of media manipulation at the expense of how image shapes meaning. Use of related texts such as 'Big Brother' was not generally effective. Those candidates who chose to evaluate and analyse visual texts such as paintings and photographs were able to demonstrate a deeper knowledge and understanding of visual language and how it might be applied to a text. The challenges of selecting non-visual texts were most evident with regard to poetry, song lyrics and prose.

Section II – Module B: Close Study of Text

General Comments

Better responses were able to demonstrate ability to analyse ideas and characteristics, and to articulate connections between the chosen section of the text and the text as a whole. In their responses, most candidates used language appropriate to audience and purpose, acknowledging the form in the introduction and or conclusion.

Question 4: Prose Fiction

In their responses, candidates clearly made a genuine attempt to address the question, using quotations as evidence of detailed knowledge of texts. There was clearly a strong personal engagement with the texts and the ideas represented in them. Generally, candidates were able to identify an episode or part of the text.

Weaker responses disregarded the question and the required form, or used the key episode to begin a detailed retelling of the text.

Robert Cormier, *We All Fall Down*

Most candidates chose an appropriate episode and were able to demonstrate the connections between it and the rest of the novel. There was a strong sense of personal enagagement with and enjoyment of this text. Better responses provided sophisticated analysis.

Jane Yolen, *Briar Rose*

Most candidates chose the fairytale as their key episode and were able to discuss its relationship with the whole text.

Amin Maalouf, *Ports of Call*

Very few candidates studied this text. Responses varied from those demonstrating characteristics of the higher mark ranges to those weaker responses recounting sections of the text.

Question 5: Drama

All candidates showed evidence of noticeable engagement with the texts. Better responses demonstrated a stronger awareness of the dramatic characteristics of their texts. In their responses, the majority of candidates appeared to be familiar with their chosen texts and this was evident in their use of textual references. There was evidence of a genuine attempt to address the requirements of the question in most responses.

Weaker responses did not demonstrate a close study of the play as a dramatic text. This was evident through the use of generalisation and simple recount. Many weaker responses addressed the form but remained brief and under-developed. In weaker responses, candidates disregarded the question and the required form.

Katherine Thompson, *Navigating*

Some candidates found the thematic concerns of this play complex and challenging.

John Misto, *The Shoe-Horn Sonata*

Candidates were clearly able to engage personally with the text and discuss its ideas and characteristics. Most candidates were able to identify a scene and its connection with the whole. Better responses were able to synthesise all aspects of the question.

William Shakespeare, *King Richard III*

Some responses showed little evidence of personal engagement with this text.

Question 6: Poetry

Generally, responses were evidence of candidates' ability to quote from poems accurately and appropriately, and to articulate their responses in a strong voice reflecting personal engagement with the poems. The use of metalanguage and examples to demonstrate understanding was also evident in strong responses. Candidates demonstrated skill in explaining and evaluating the effect of techniques.

Weaker responses included contextual material such as biographical information without linking this to the ideas expressed in the poems. Some candidates struggled to reflect upon the poet's collection of poetry as a whole. Too much time spent establishing the speech or website form sometimes resulted in responses with an inadequately developed response to the poetry.

Question 7: Non-fiction, Film, Media or Multimedia

The majority of candidates responded to the film text, 'Witness'.

In better responses, there was a perceptive discussion of the chosen key scene integrated with a demonstration of detailed knowledge and understanding of the text as a whole. These responses were characterised by strong literacy skills and a good knowledge of techniques specific to the textual form. Issues were well articulated, demonstrating an excellent understanding of purpose and an empathy and engagement with the text. Very detailed knowledge and close analysis of the selected key section or scene was also evident. The choice of form allowed some candidates to incorporate a context and a personal voice very successfully. Stronger responses were concise yet detailed and began their analysis with little unnecessary preamble.

In weaker responses, discussion was limited to the chosen key scene or section. In some cases, an inappropriate choice of section or scene indicated limited understanding and knowledge. Weaker responses were also characterised by lack of clear structure and poor control of expressive skills. Some candidates employing the form of a speech used colloquial language inappropriately.

Section III – Module C: Texts and Society

General Comments

The 2005 question offered candidates the opportunity for some imaginative recreation: they were required to compose an address for the next generation in which they presented their views on the contribution of institutions to society, or on the varied ways people live in society, or growing up and making transitions into society. So the idea of *voice and view* was significant. Candidates were required to present their *views* about the elective they have studied in a *voice* suitable for an address to the next generation.

Clearly the demands of the Module C question required candidates to demonstrate skill in composition as well as meeting the textual requirements of the question. Candidates were required to compose a response appropriate for a particular purpose, audience and context. In the limited timeframe of the examination candidates need to address all elements of the question in a sustained manner. As a result the inclusion of well-selected details from the text, rather than extensive use of textual ideas, examples and quotes, was important. Responses which remain focused on their audience and purpose demonstrated greater understanding of what their texts say about society as they drew conclusions from their texts to support their message for the next generation. These responses addressed all elements of the question.

The demands of this particular question – both composing for a particular audience and textual – meant that at times responses may be more discursive rather than focusing on close textual knowledge. It should be noted that outcomes which particularly draw on knowledge of language techniques and their effects were not targeted by this question this year. Some weaker responses

used their knowledge of language techniques and their effects in a way that was unrelated to the demands of the question.

The better responses answered the question set on this year's paper. Responses presenting previously prepared information and ideas that were not closely related to the question diminished the strength of their answer – as did those who relied on the recount of textual detail or listing of language techniques.

Better responses presented a direct answer to the question. Typically they contained a clearly stated viewpoint relevant for society. Better responses were characterised by a strong view and voice, fluently expressed, based on a controlled integration of argument and textual evidence. These responses remained focused on their purpose. An important indicator of the better responses was the quality of the connections drawn between the prescribed text, the texts of candidates' own choosing and the question. Throughout the response the value of creating and maintaining an understanding of the audience and context that the question demands was clearly demonstrated. Better responses balanced the demands of the question.

Weaker responses showed awareness of an audience primarily in the opening and/or closing paragraphs or overlooked the requirement of an address for a specific audience. Often they would recount information and ideas from the text or give lists of language techniques. The presentation of short undeveloped statements on language techniques unrelated to the demands of the question did not assist candidates' responses. Some responses lacked clarity in their expression. Candidates who did not meet the textual requirements of the question limited their ability to fully engage with its demands.

Texts of Candidates' own Choosing

Candidates need to explore other related texts that are appropriate to the demands of the question and enable them to make useful comments on the ways these texts comment on society. Preparation of a bank of other related texts is strongly recommended so that candidates can make effective use of the material they choose to include in their response to the given question. Candidates need to be skilled in briefly contextualising these texts and effectively analysing their relevance to the argument.

English (Advanced) Paper 2 Modules

Section I - Module A: Comparative Study of Texts and Context

General Comments

Responses made strong connections between texts, contexts and the implications of the question. Candidates showed a detailed knowledge of the texts and the techniques composers employ to convey meaning. Generally responses were well integrated and made appropriate textual reference. Overall, there was greater evaluation and explanation with less reliance on simple narration. The demands of the module necessitate more than competent language and literacy skills. Module A is a comparative study and therefore texts should be explored in the light of their relationship rather than as separate entities. Most scripts demonstrated a thorough understanding of the texts and the requirements of the module.

Strengths

The candidates clearly understood the way composers sustain interest in both the values represented in the texts and humanity's relationship with nature. These responses evaluated and analysed the comparative nature of the module through a well-developed thesis which often incorporated a discussion of texts and contexts. Textual references were perceptive and well integrated to develop an effective argument. These responses showed appreciation of the way language forms, features and structures shape meaning. Strong personal engagement was reflected in the more consistent use of a personal voice as well as in an original, fresh selection of examples.

Weaknesses

In weaker answers, candidates had difficulty displaying a sound knowledge of texts within the required framework of the question. These responses were unable to maintain a central focus and were discursive and lacked cohesion. Some candidates persisted with a non-integrated approach, overlooking the comparative nature of the module. Candidates need to be aware that structuring a response around themes and issues alone does not address the nature of transformations. Weaker scripts were not able to explore the relationship between language forms, features and structures, and meaning.

Elective 1: Transformations

The specific question for this elective encouraged candidates to display an understanding of the process of transformations as well as the comparative nature of the two texts. The question required the candidates to focus on how values were sustained between the two texts inviting candidates to consider the relationship between texts and context. This permitted candidates to draw upon a wide variety of approaches allowing for a significant degree of individuality and personal engagement.

High range responses displayed a perceptive understanding of the notion of transformations allowing for a skilful interplay of context and values as well as an insightful analysis of the ways composers sustained interest in the values of the two texts. There was often a thorough and effective understanding of both texts with appropriate textual references. It was pleasing to note that quotations were authentic and accurately represented the nature of the texts. Candidates provided a perceptive analysis of values and the relationship between texts, integrating these with a detailed understanding of context. This was often linked to the concerns of the text, allowing candidates to sustain a strong thesis in explaining the nature of transformations. Many candidates developed highly literate responses which were both well structured and clearly argued. Some candidates responded to the question implicitly. This did not detract from the overall quality of their answers. Candidates in this range demonstrated a well-developed understanding of both texts.

Weaker responses often presented a generalised discussion which failed to deal with the process of transformation. They limited themselves to a thematic approach and struggled with the notion of sustaining interest. These responses often simply described the connections between the texts rather than explaining them, relying on a basic understanding of context. Textual references were often inaccurate, inappropriate and obvious. These weaker responses were able to identify language forms and features. However, they were unable to explain how language shapes meaning. Responses in this range often heavily favoured one text over the other. On a positive note, sound literacy skills were evident.

Candidates responded to the full range of prescribed texts. Candidates approached all texts in a detailed and thorough manner, clearly recognising the way these texts lend themselves to consideration of the process of transformations.

Elective 2: In the Wild

The question required responses to explore both the module and the elective through a pairing of the texts. The requirement that candidates consider what 'sustains interest', offered the opportunity to express what they had learnt about the enduring nature of particular values, the worth of both texts and what engaged them. Further, embedded in the question is Outcome 13, as the question allowed responses to reflect views of the worth of the texts in relation to the elective.

High range responses provided a conceptual framework upon which to argue a clear thesis which was directly related to the question, the module and the elective. These responses demonstrated a broad range of approaches and interpretations of how the texts represent meaning. Thus, the discussion of language forms and features was often embedded in the responses in a skilful manner. Context was approached in a variety of ways, including more than simply historical, and was integrated to reflect the continuing importance of values framed by 'In the Wild'. These arguments were supported with well selected textual detail, a holistic understanding of the texts, and were written in a concise and lexically dense fashion. The appropriate use of metalanguage often enhanced the ability to succinctly analyse the texts and convincingly evaluate their features.

Weaker responses generally had a sound understanding of the paired texts, but lacked a conceptual framework upon which to base a clear understanding of the ways composers represent humanity's relationship with nature. These responses did not use an understanding of the elective as a basis for a well-developed argument. At times a thematic approach was adopted rather than establishing a focus on the ways particular values continue to be important. Although these responses identified language forms and features, this discussion did not always develop into an effective understanding of how language shaped meaning. At times, discussion of context was inaccurate or merely acknowledged historical context rather than integrating comments with the discussion. What often defined mid-range scripts was the tendency to explain rather than evaluate as required in establishing a convincing argument.

An overall strength has been the treatment of context in a more confident and integrated manner. While the responses reflected a developing understanding of language and form, the treatment of *Blade Runner* continues to be more convincing than that of *Brave New World*. Similarly, there is an uneven treatment in the pairing of Wordsworth and Malouf, with candidates finding difficulty in reflecting how the context of Malouf has shaped the values and structure of the text. The concepts of *The Golden Age* continue to provide a challenge. However, discussion of dramatic techniques and structure was often more successful than the treatment of the language forms and features of Flannery's non-fiction text.

Section II – Module B: Critical Study of Texts

General Comments

The examination question required candidates to demonstrate a personal engagement with the text, an analysis of the 'what' and 'how' of their text with reference to content, language and construction, and an exploration of the text's possible continuing value.

Many but not all responses indicated a sound understanding and some appreciation of the texts; this was demonstrated in the quality of explanations, length of the response and the use of particular details to support the arguments presented. The majority of the responses provided evidence of knowledge of textual forms and features; however, this was not always clearly linked to the

question. For too many candidates critical readings about the text have been substituted for study of the text. In many scripts, the 'readings' seem to be a barrier placed between the candidate and the text. Many responses suggested that candidates had prepared for the examination but not for the expectations of Module B. It was evident that candidates needed to be more aware of the requirements of this module as well as responding more thoroughly to the advice provided in previous 'Notes from the Marking Centre'.

Responses need to more clearly demonstrate a personal and critical engagement with the chosen text. Some strong responses demonstrated how a personal understanding, grounded in close, critical study of the prescribed text, had been refined by reference to others' perspectives and to critical interpretations. Highly detailed analysis of textual features was most relevant when the candidate was able to demonstrate an understanding and an appreciation of the effectiveness of the use of these features. Listing techniques for their own sake did not allow candidates to advance their argument or demonstrate their deeper understanding of the prescribed text.

Candidates chose a range of different approaches in their response to the question. The most popular style remained an essay response. However most approaches to the question were valid and appropriate.

Strengths

Superior responses reflected a clear personal understanding of the prescribed text, making judicious use of appropriate references to the text as well to other perspectives. They established and maintained a clear thesis which was grounded in the set text. These responses integrated a close critical analysis of the text, with fluency and authority. Candidates who attained higher levels of achievement displayed a confident capacity to engage with the demands of the text and question in an integrated way, while writing in a fluent and sophisticated style. Candidates demonstrated a personal and critical engagement with their text and used other critical perspectives to inform and/or challenge their own understanding of the text.

Weaknesses

Many of the weaker responses showed little evidence of a considered personal response to the text and relied upon or provided a list of critical views where the candidates had not engaged personally in an evaluation of these responses. Some responses were limited by learned lists of interpretations which too often lacked close critical engagement with the set texts, or an evaluation of their reception in different contexts. There was a tendency to summarise rather than analyse, and such responses lacked the flexibility to engage with the question. Less effective responses leant towards the presentation of a more prepared reply with little real attention to the requirements of this question or the expectations of the module. Some candidates too often relied upon simplistic generalisations.

Shakespeare

Better responses demonstrated an integrated critical understanding while weaker responses tended to recount the play's productions or interpretations or plot. More effective responses were grounded in the original text. The rubric point 'the text's reception in different contexts' allowed candidates to make use of productions and interpretations of the play to advance a thesis that explored the worth of *King Lear* in different contexts by different audiences. References to critics and productions were of most value when they were used to deepen a critical study. Many references to appropriated texts took candidates further from the question and from the play, *King Lear*. Some candidates treated

productions as a list to be worked through and this often made their responses superficial or pedestrian rather than critical.

An increasing number of responses lacked engagement with this text as they were too brief and/or demonstrated little understanding of the text or failed to show a personal response to the play. Weaker responses were often limited to descriptions of productions or readings and reflected little understanding or pleasure in the study of *King Lear*. Some candidates did not grasp the intent of the critical reading that they had referred in their response.

Prose Fiction

Responses to the prose fiction were comprehensive and reflected solid teaching and learning practices. Many of the better prose responses were able to synthesise personal and critical responses. Weaker responses tended to rely on a superficial grasp of theories or readings, without clear evidence that the information had been internalised or linked to a personal reflection on the text. References to critics were of most value when they were used to deepen this critical study.

Weaker responses had a tendency to present an overview of certain moments in the novel rather than delve into these 'moments' to highlight the candidate's conceptual thesis.

The evident strength of many responses to *Cloudstreet* was the understanding and enjoyment that candidates demonstrated in their exploration of the Australian context.

Drama and Film

Many who had studied *Citizen Kane* continued to focus on an artificial explanation and/or description of film techniques, distancing them from the question and the text. Critical references to the film's technique needed to be linked to the question and were of most value when they were used to illustrate a deepened understanding and appreciation of the film. The better candidates composed a critical and personal response which clearly integrated the film's ideas and techniques, linked to its reception in different contexts.

Poetry

The more successful candidates integrated personal response and critical evaluation closely grounded in the poetry itself. They also demonstrated a confident engagement with all elements of the question. Many candidates demonstrated an understanding of the texts' reception in different contexts, including their personal context. Some strong responses demonstrated how a personal understanding, grounded in close critical study of the prescribed text, had been refined by reference to critical interpretations. Most candidates had a sound understanding of the poetry, especially that of Harwood, which was evident in the effective use of detail from texts to support personal and critical responses. Most candidates also wrote at a length which allowed them to demonstrate their knowledge and understanding of the poetry.

Less successful candidates did not have a close personal engagement with the poetry because of a reliance on partially understood 'critical' readings and theories which they were unable to evaluate. Presentation of narrow critical views did not allow candidates to engage effectively with the question. Some candidates struggled with the subtleties of Yeats' poetry, especially while attempting to apply specific critical theories to poems which could not support those theories.

Speeches

Speeches continue to increase in popularity. Responses to the Speeches generally demonstrated a comprehensive knowledge of the content and the original context of individual speeches. Many of the better responses moved from textual analysis of the speeches to a more conceptual grasp of the issues and ideas underlying the speeches, and their contemporary resonance. Better responses often used links between the speeches, established by the candidate, for the evaluation of each speech as well as to provide a more cohesive argument. There was little apparent understanding in some responses that the Speeches were a deliberate construct with definite agendas or motivations for their composition and delivery. Candidates needed to explore the value and meaning of the speeches. References to techniques needed to support the point being made and to be embedded within the argument presented.

Non-Fiction

Most candidates demonstrated sound understanding and appreciation of the text and engaged with all elements of the question. The more successful responses incorporated personal, social and cultural aspects of the text with judicious use of textual references, and could critically evaluate differing interpretations of the text and its reception in different contexts. Less successful responses had a reliance on recount of incidents from the text, or a narrow focus on critical readings.

Multimedia

In responding to the ATSIC website, in general candidates demonstrated a clear knowledge of form and features, and the ability to analyse technical features within the requirements of the set question. More successful candidates were able to link knowledge to personal response and critical evaluation.

Section III – Module C: Representation and Text

General Comments

Candidates were required to demonstrate their understanding of the concept of the elective within the module. The accessible quotation drew on the underpinning module and directed candidates to demonstrate their understanding of representation and to demonstrate this in relation to the texts.

The equitable and logical framing of the question provided candidates with the scope to agree or disagree with the statement. The overwhelming majority of responses agreed with the quotation. Candidates displayed a much improved conceptual understanding of the relationship between representation and meaning and an evident understanding of how concepts of the module were represented in texts.

The question invited a personal engagement with both the module and the elective to which a significant number of candidates responded. This year *Telling the Truth* continued to be the most popular elective with the prescribed text *Frontline* commonly analysed.

Candidates demonstrated a significantly greater awareness of the techniques used to realise composers' intentions and of the effect of these techniques on responders. Increasingly, this year,

responses reflected candidates' ability to stand outside the text, analysing the composers' perspectives.
The open nature of the question allowed candidates an opportunity to demonstrate their skill in analytical composition which was handled with fluency and confidence by the majority of them.

Candidates were required to answer referring to their prescribed text and TWO other texts. The vast majority of candidates met this requirement. The way texts were used to support a candidate's understanding of representation and texts allowed for discrimination in the quality of the response. Some responses displayed an imbalance in their exploration of representation across texts.

The overall quality of handwriting was of some concern. Candidates must be aware that unclear handwriting can make it difficult to assess the quality of responses.

Strengths

In the better responses candidates demonstrated a sophisticated, conceptual understanding of the module, the elective and the question. Candidates were able to compose a perceptive, consistent evaluation, a cohesive discussion and skilful analysis. Better responses demonstrated a discerning use of texts and a skilful control of language.

Weaknesses

In the weaker responses candidates showed a limited understanding of representation. Responses tended to describe aspects of the elective and/or module rather than drawing conclusions about how the composer used techniques to shape meaning and position the responder in a particular way. However, even in the weakest responses there was evidence of attempts to structure a response to the question.

English (Standard) and (Advanced) Paper 1

2005 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I			
1 (a)	1	Area of Study	H6
1 (b)	2	Area of Study	H4, H5
1 (c)	3	Area of Study	H4, H5, H6
1 (d)	1	Area of Study	H6
1 (e)	3	Area of Study	H4, H5, H6
1 (f)	5	Area of Study	H2, H5, H10, H13
Section II			
2	15	Area of Study	H1, H7, H8, H11
Section III			
3–5	15 each	Area of Study	H1, H2, H7, H8, H10, H13

English (Advanced) Paper 2

2005 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I — Module A: Comparative Study of Texts and Context			
1	20	Comparative Study of Texts and Context – Transformations	H1, H2, H3, H4, H6, H10, H12A
2	20	Comparative Study of Texts and Context – In the Wild	H1, H2, H3, H4, H6, H10, H12A
Section II — Module B: Critical Study of Text			
3	20	Critical Study of Text – Shakespeare	H1, H2A, H6, H8, H10, H12, H12A
4	20	Critical Study of Text – Prose Fiction	H1, H2A, H6, H8, H10, H12, H12A
5	20	Critical Study of Text – Drama	H1, H2A, H6, H8, H10, H12, H12A
6	20	Critical Study of Text – Film	H1, H2A, H6, H8, H10, H12, H12A
7	20	Critical Study of Text – Poetry	H1, H2A, H6, H8, H10, H12, H12A
8	20	Critical Study of Text – Nonfiction – Speeches	H1, H2A, H6, H8, H10, H12, H12A
9	20	Critical Study of Text – Multimedia	H1, H2A, H6, H8, H10, H12, H12A
10	20	Critical Study of Text – Multimedia	H1, H2A, H6, H8, H10, H12, H12A
11	20	Critical Study of Text – Nonfiction	H1, H2A, H6, H8, H10, H12, H12A
Section III — Module C: Representation and Text			
12	20	Representation and Text – Telling the Truth	H1, H4, H5, H6, H8, H10, H12A
13	20	Representation and Text – Powerplay	H1, H4, H5, H6, H8, H10, H12A
14	20	Representation and Text – History and Memory	H1, H4, H5, H6, H8, H10, H12A

English (Standard)
Paper 2

2005 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I — Module A: Experience Through Language			
1	20	Experience Through Language – Telling Stories	H1, H2, H3, H4, H6, H8, H10, H12
2	20	Experience Through Language – Dialogue	H1, H2, H3, H4, H6, H8, H10, H12
3	20	Experience Through Language – Image	H1, H2, H3, H4, H6, H8, H10, H12
Section II — Module B: Close Study of Text			
4	20	Close Study of Text – Prose Fiction	H1, H3, H4, H6, H10
5	20	Close Study of Text – Drama	H1, H3, H4, H6, H10
6	20	Close Study of Text – Poetry	H1, H3, H4, H6, H10
7 (a)	20	Close Study of Text – Nonfiction	H1, H3, H4, H6, H10
7 (b)	20	Close Study of Text – Film	H1, H3, H4, H6, H10
7 (c)	20	Close Study of Text – Multimedia	H1, H3, H4, H6, H10
Section III — Module C: Texts and Society			
8	20	Texts and Society – The Institution and Individual Experience	H1, H2, H6, H8, H11
9	20	Texts and Society – Ways of Living	H1, H2, H6, H8, H11
10	20	Texts and Society – Into the World	H1, H2, H6, H8, H11
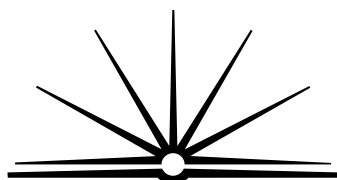
2005 HSC English (Standard) and English (Advanced) Paper 1 — Area of Study Marking Guidelines

Section I

Question 1 (a)

Outcomes assessed: H6

MARKING GUIDELINES

Criteria	Marks
• Recognises and names one connection between the title and the visual aspects of the book cover	1

Question 1 (b)

Outcomes assessed: H4, H5

MARKING GUIDELINES

Criteria	Marks
• Describes what is appealing by identifying a feature from the front book cover and a feature from the inside book cover	2
• Describes what is appealing by identifying one feature from either the front book cover or the inside book cover	1

Question 1 (c)

Outcomes assessed: H4, H5, H6

MARKING GUIDELINES

Criteria	Marks
• Analyses effectively with aptly chosen textual reference how the concept of the journey is highlighted	3
• Analyses with some textual reference how the concept of the journey is highlighted	2
• Describes with limited textual reference how the concept of the journey is highlighted	1

Question 1 (d)

Outcome assessed: H6

MARKING GUIDELINES

Criteria	Marks
• Provides one reason for the journey being 'a daunting task'	1

Question 1 (e)

Outcomes assessed: H4, H5, H6

MARKING GUIDELINES

Criteria	Marks
• Identifies and explains at least two language techniques from the text	3
• Identifies at least two techniques from the text with some explanation OR • Identifies and explains one technique from the text	2
• Identifies one technique from the text with some explanation OR • Identifies two techniques from the text	1

Question 1 (f)

Outcomes assessed: H2, H5, H10, H13

MARKING GUIDELINES

Criteria	Marks
• Explores in a thoughtful way how these texts open our minds to the concepts of journeys • Supports response through well-chosen reference to at least two texts	5
• Explores how these texts open our minds to the concepts of journeys • Supports response through appropriate reference to at least two texts	3–4
• Attempts to explore the concepts of journeys • Makes textual reference	1–2

NOTE **Reference to either ideas or content or form is valid in this answer.**

It is not necessary to consider each text equally in terms of length of response.

Section II — Writing Task

Question 2

Outcomes assessed: H1, H7, H8, H11

MARKING GUIDELINES

Criteria	Marks
• Composes a sustained and engaging imaginative response • Demonstrates skilful control of language and structure appropriate to audience, purpose, context and form • Explores the concept of the journey perceptively	13–15
• Composes an effective imaginative response • Demonstrates well-developed control of language and structure appropriate to audience, purpose, context and form • Explores the concept of the journey	10–12
• Composes a sound imaginative response • Demonstrates control of language and structure appropriate to audience, purpose, context and form • Attempts to explore the concept of the journey	7–9
• Composes an imaginative response • Demonstrates variable control of language and structure appropriate to audience, purpose, context and form • Attempts to explore the journey	4–6
• Attempts to compose a response about a journey • Demonstrates elementary control of language	1–3

Section III

Questions 3–5

Outcomes assessed: H1, H2, H7, H8, H10, H13

MARKING GUIDELINES

Criteria	Marks
• Demonstrates a highly developed understanding of the concept of the journey • Evaluates representations of journeys using appropriate texts in a discerning way • Composes a well integrated response using language appropriate to audience, purpose and context	13–15
• Demonstrates a well-developed understanding of the concept of concept of the journey • Explores representations of journeys using appropriate texts in an effective way • Composes a cohesive response using language appropriate to audience, purpose and context	10–12
• Demonstrates a sound understanding of the concept of the journey • Describes representations of journeys using appropriate texts in a sound way • Composes a response using language appropriate to audience, purpose and context	7–9
• Demonstrates a limited understanding of the concept of the journey • Refers to representations of journeys using texts in a limited way • Attempts to compose a response with some appropriateness to audience, purpose and context	4–6
• Demonstrates an elementary understanding of the journey • Refers to text(s) in an elementary way • Attempts to compose a response	1–3

2005 HSC English (Advanced)
Paper 2
Module A: Comparative Study of Texts and Context
Marking Guidelines

Section I — Module A: Comparative Study of Texts and Context

Question 1 — Elective 1: Transformations

Outcomes assessed: H1, H2, H3, H4, H6, H10, H12A

MARKING GUIDELINES

| Criteria	Marks
• Demonstrates a well-developed understanding of the ways values are represented in these texts • Evaluates perceptively the relationships between texts and contexts • Explains skilfully how language forms, features and structures of texts shape meaning • Composes a perceptive response using language appropriate to audience, purpose and form	17–20
• Demonstrates a clear understanding of the ways values are represented in these texts • Evaluates effectively the relationships between texts and contexts • Explains effectively how language forms, features and structures of texts shape meaning • Composes an effective response using language appropriate to audience, purpose and form	13–16
• Demonstrates a sound understanding of the ways values are represented in these texts • Explains the relationships between texts and contexts • Explains how some language forms, features and structures of texts shape meaning • Composes a sound response using language appropriate to audience, purpose and form	9–12
• Shows a limited understanding of the values in these texts • Describes some connections between texts and contexts • Describes how some language forms, features and structures shape meaning • Composes a limited response using some aspects of language appropriate to audience, purpose and form	5–8
• Attempts to show awareness of the values in these texts • Attempts to make connections between texts • Attempts to describe some language forms, features and structures of texts • Attempts to compose a response using some aspects of language appropriate to audience, purpose and form	1–4

Section I — Module A: Comparative Study of Texts and Context

Question 2 — Elective 2: In the Wild

Outcomes assessed: H1, H2, H3, H4, H6, H10, H12A

MARKING GUIDELINES

Criteria	Marks
• Demonstrates a well-developed understanding of the ways composers represent humanity's relationship with nature • Evaluates perceptively the relationship between texts and contexts • Explains skilfully how language forms, features and structures of texts shape meaning • Composes a perceptive response using language appropriate to audience, purpose and form	17–20
• Demonstrates a clear understanding of the ways composers represent humanity's relationship with nature • Evaluates effectively the relationship between texts and contexts • Explains effectively how language forms, features and structures of texts shape meaning • Composes an effective response using language appropriate to audience, purpose and form	13–16
• Demonstrates a sound understanding of the ways composers represent humanity's relationship with nature • Explains the relationship between texts and contexts • Explains how some language forms, features and structures of texts shape meaning • Composes a sound response using language appropriate to audience, purpose and form	9–12
• Shows a limited understanding of humanity's relationship with nature • Describes some connections between texts and contexts • Describes how some language forms, features and structures of texts shape meaning • Composes a limited response using some aspects of language appropriate to audience, purpose and form	5–8
• Attempts to show awareness of humanity's relationship with nature • Attempts to make connections between texts • Attempts to describe some language forms, features and structures of texts • Attempts to compose a response using some aspects of language appropriate to audience, purpose and form	1–4
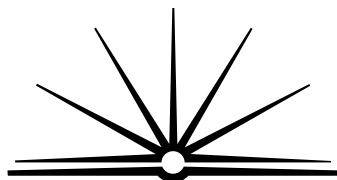
**2005 HSC English (Advanced)
Paper 2
Module B: Critical Study of Texts
Marking Guidelines**

Section II — Module B: Critical Study of Texts

Outcomes assessed: H1, H2A, H6, H8, H10, H12, H12A

MARKING GUIDELINES

Criteria	Marks
• Presents a perceptive critical evaluation of the text demonstrating a well-developed understanding of the text's reception in different contexts • Analyses skilfully construction, content and language supported by textual knowledge • Composes a sustained persuasive defence using language appropriate to audience, purpose and form	17–20
• Presents a thoughtful critical evaluation of the text demonstrating a clear understanding of the text's reception in different contexts • Analyses effectively construction, content and language supported by textual knowledge • Composes a strong defence using language appropriate to audience, purpose and form	13–16
• Presents a sound critical evaluation of the text demonstrating an understanding of the text's reception in different contexts • Analyses construction, content and language supported by textual knowledge • Composes a defence using language appropriate to audience, purpose and form	9–12
• Presents a limited critical evaluation of the text with some understanding of the text's reception in different contexts • Describes elements of construction, content and language with limited textual knowledge • Composes a limited defence attempting to use language appropriate to audience, purpose and form	5–8
• Attempts to present a critical evaluation of the text • Attempts to describe some elements of construction, content and language making reference to the text • Attempts to compose a defence	1–4
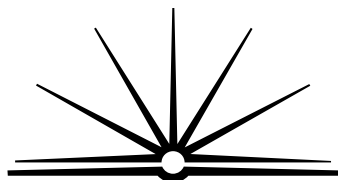
BOARD OF STUDIES

NEW SOUTH WALES

**2005 HSC English (Advanced)
Paper 2
Module C: Representation and Text
Marking Guidelines**

Section III — Module C: Representation and Text
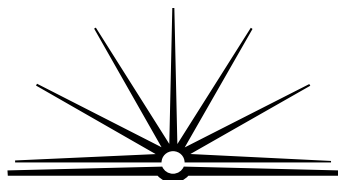
Question 12 — Elective 1: Telling the Truth
Question 13 — Elective 2: Powerplay
Question 14 — Elective 3: History and Memory

Outcomes assessed: H1, H4, H5, H6, H8, H10, H12A

MARKING GUIDELINES

Criteria	Marks
• Presents a perceptive evaluation and understanding of the relationship between representation and meaning in texts • Analyses skilfully the composers' selection and emphasis of material in relation to Telling the Truth, or Powerplay, or History and Memory • Composes a sophisticated response using language appropriate to audience, purpose and form	17–20
• Presents a developed evaluation and understanding of the relationship between representation and meaning in texts • Analyses effectively the composers' selection and emphasis of material in relation to Telling the Truth, or Powerplay, or History and Memory • Composes an effective response using language appropriate to audience, purpose and form	13–16
• Presents a sound evaluation and understanding of the relationship between representation and meaning in texts • Analyses the composers' selection and emphasis of material in relation to Telling the Truth, or Powerplay, or History and Memory • Composes a sound response using language appropriate to audience, purpose and form	9–12
• Presents a limited understanding of the relationship between representation and meaning in texts • Describes aspects of representation in relation to Telling the Truth, or Powerplay, or History and Memory • Composes a limited response using language with limited appropriateness to audience, purpose and form	5–8
• Presents an elementary understanding of representation and meaning in texts • Attempts to describe aspects of representation in relation to Telling the Truth, or Powerplay, or History and Memory • Attempts to compose a response	1–4

BOARD OF STUDIES

NEW SOUTH WALES

2005 HSC English (Standard)
Paper 2
Module A: Experience Through Language
Marking Guidelines

Section I — Module A: Experience Through Language

Question 1 — Elective 1: Telling Stories
Question 2 — Elective 2: Dialogue
Question 3 — Elective 3: Image

Outcomes assessed: H1, H2, H3, H4, H6, H8, H10 H12

MARKING GUIDELINES

Criteria	Marks
• Demonstrates well-developed understanding of the ways meaning is communicated through narrative, dialogue or image • Explores skilfully the techniques of narrative, dialogue, or image to shape understanding of identified aspects of the texts • Bases a response on detailed textual knowledge and understanding • Organises, develops and expresses ideas skilfully, using language appropriate to audience, purpose and form	17–20
• Demonstrates sound understanding of the ways meaning is communicated through narrative, dialogue or image • Explores competently the techniques of narrative, dialogue, or image to shape understanding of identified aspects of the texts • Bases a response on sound textual knowledge and understanding • Organises, develops and expresses ideas competently, using language appropriate to audience, purpose and form	13–16
• Demonstrates adequate understanding of the ways meaning is communicated through narrative, dialogue or image • Explores adequately the techniques of narrative, dialogue, or image to shape understanding of identified aspects of the texts • Bases a response on adequate textual knowledge and understanding • Organises, develops and expresses ideas adequately, using language appropriate to audience, purpose and form	9–12
• Demonstrates limited understanding of the ways meaning is communicated through narrative, dialogue or image • Identifies some of the ways narrative, dialogue, or image is used to portray aspects of the texts • Attempts a response using limited textual knowledge and understanding • Organises and expresses ideas using simple language with limited appropriateness to audience, purpose and form	5–8
• Demonstrates elementary awareness of the ways meaning is communicated through narrative, dialogue or image • Attempts to identify aspects of the elective or texts • Demonstrates elementary textual knowledge • Expresses elementary ideas using simple language	1–4
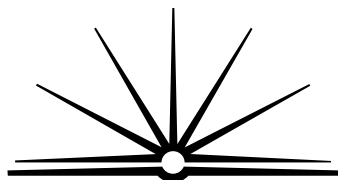
2005 HSC English (Standard)
Paper 2
Module B: Close Study of Texts
Marking Guidelines

Section II — Module B: Close Study of Texts

Question 4 — Prose Fiction

Outcomes assessed: H1, H3, H4, H6, H10

MARKING GUIDELINES

Criteria	Marks
• Demonstrates well-developed understanding of the distinctive qualities of the text • Analyses skilfully the ideas and characteristics reflected in the selected key episode and its relationship to the prescribed text as a whole • Organises, develops and presents a skilful analysis using language appropriate to purpose, form and audience	17–20
• Demonstrates sound understanding of the distinctive qualities of the text • Analyses competently the ideas and characteristics reflected in the selected key episode and its relationship to the prescribed text as a whole • Organises, develops and presents a sound analysis using language appropriate to purpose, form and audience	13–16
• Demonstrates adequate understanding of the distinctive qualities of the text • Analyses adequately the ideas and characteristics reflected in the selected key episode making connections to the prescribed text as a whole • Organises, develops and presents an adequate analysis using language appropriate to purpose, form and audience	9–12
• Demonstrates limited understanding of some qualities of the text • Presents a limited analysis of the key episode attempting connections to the prescribed text as a whole • Attempts to analyse in simple language with limited sense of purpose, form and audience	5–8
• Demonstrates elementary understanding of some of the ideas of the text • Attempts an analysis of the text • Presents elementary ideas using simple language	1–4

Question 5 — Drama

Outcomes assessed: H1, H3, H4, H6, H10

MARKING GUIDELINES

Criteria	Marks
• Demonstrates well-developed understanding of the distinctive qualities of the text • Analyses skilfully the ideas and characteristics reflected in the selected key scene and its relationship to the prescribed text as a whole • Organises, develops and presents a skilful analysis using language appropriate to purpose, form and audience	17–20
• Demonstrates sound understanding of the distinctive qualities of the text • Analyses competently the ideas and characteristics reflected in the selected key scene and its relationship to the prescribed text as a whole • Organises, develops and presents a sound analysis using language appropriate to purpose, form and audience	13–16
• Demonstrates adequate understanding of the distinctive qualities of the text • Analyses adequately the ideas and characteristics reflected in the selected key scene making connections to the prescribed text as a whole • Organises, develops and presents an adequate analysis using language appropriate to purpose, form and audience	9–12
• Demonstrates limited understanding of some qualities of the text • Presents a limited analysis of the key scene attempting connections to the prescribed text as a whole • Attempts to analyse in simple language with limited sense of purpose, form and audience	5–8
• Demonstrates elementary understanding of some of the ideas of the text • Attempts an analysis of the text • Presents elementary ideas using simple language	1–4

Question 6 — Poetry

Outcomes assessed: H1, H3, H4, H6, H10

MARKING GUIDELINES

Criteria	Marks
• Demonstrates well-developed understanding of the distinctive qualities of the text • Analyses skilfully the ideas and characteristics reflected in the selected poem and its relationship to the prescribed collection of poems as a whole • Organises, develops and presents a skilful analysis using language appropriate to purpose, form and audience	17–20
• Demonstrates sound understanding of the distinctive qualities of the text • Analyses competently the ideas and characteristics reflected in the selected poem and its relationship to the prescribed collections of poems as a whole • Organises, develops and presents a sound analysis using language appropriate to purpose, form and audience	13–16
• Demonstrates adequate understanding of the distinctive qualities of the text • Analyses adequately the ideas and characteristics reflected in the selected poem making connections to the prescribed collection of poems as a whole • Organises, develops and presents an adequate analysis using language appropriate to purpose, form and audience	9–12
• Demonstrates limited understanding of some qualities of the text • Presents a limited analysis of the poem attempting connections to the prescribed collection of poems as a whole • Attempts to analyse in simple language with limited sense of purpose, form and audience	5–8
• Demonstrates elementary understanding of some of the ideas of the text • Attempts an analysis of the text • Presents elementary ideas using simple language	1–4

Question 7 (a) — Nonfiction

Outcomes assessed: H1, H3, H4, H6, H10

MARKING GUIDELINES

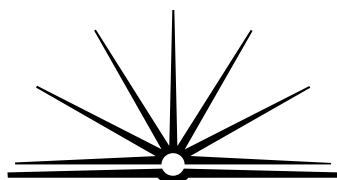| Criteria	Marks
• Demonstrates well-developed understanding of the distinctive qualities of the text • Analyses skilfully the ideas and characteristics reflected in the selected key episode and its relationship to the prescribed text as a whole • Organises, develops and presents a skilful analysis using language appropriate to purpose, form and audience	17–20
• Demonstrates sound understanding of the distinctive qualities of the text • Analyses competently the ideas and characteristics reflected in the selected key episode and its relationship to the prescribed text as a whole • Organises, develops and presents a sound analysis using language appropriate to purpose, form and audience	13–16
• Demonstrates adequate understanding of the distinctive qualities of the text • Analyses adequately the ideas and characteristics reflected in the selected key episode making connections to the prescribed text as a whole • Organises, develops and presents an adequate analysis using language appropriate to purpose, form and audience	9–12
• Demonstrates limited understanding of some qualities of the text • Presents a limited analysis of the key episode attempting connections to the prescribed text as a whole • Attempts to analyse in simple language with limited sense of purpose, form and audience	5–8
• Demonstrates elementary understanding of some of the ideas of the text • Attempts an analysis of the text • Presents elementary ideas using simple language	1–4

Question 7 (b) — Film

Outcomes assessed: H1, H3, H4, H6, H10

MARKING GUIDELINES

Criteria	Marks
• Demonstrates well-developed understanding of the distinctive qualities of the text • Analyses skilfully the ideas and characteristics reflected in the selected key scene and its relationship to the prescribed text as a whole • Organises, develops and presents a skilful analysis using language appropriate to purpose, form and audience	17–20
• Demonstrates sound understanding of the distinctive qualities of the text • Analyses competently the ideas and characteristics reflected in the selected key scene and its relationship to the prescribed text as a whole • Organises, develops and presents a sound analysis using language appropriate to purpose, form and audience	13–16
• Demonstrates adequate understanding of the distinctive qualities of the text • Analyses adequately the ideas and characteristics reflected in the selected key scene making connections to the prescribed text as a whole • Organises, develops and presents an adequate analysis using language appropriate to purpose, form and audience	9–12
• Demonstrates limited understanding of some qualities of the text • Presents a limited analysis of the key scene attempting connections to the prescribed text as a whole • Attempts to analyse in simple language with limited sense of purpose, form and audience	5–8
• Demonstrates elementary understanding of some of the ideas of the text • Attempts an analysis of the text • Presents elementary ideas using simple language	1–4

Question 7 (c)— Multimedia

Outcomes assessed: H1, H3, H4, H6, H10

MARKING GUIDELINES

Criteria	Marks
• Demonstrates well-developed understanding of the distinctive qualities of the text • Analyses skilfully the ideas and characteristics reflected in the selected key page and its relationship to the prescribed section as a whole • Organises, develops and presents a skilful analysis using language appropriate to purpose, form and audience	17–20
• Demonstrates sound understanding of the distinctive qualities of the text • Analyses competently the ideas and characteristics reflected in the selected key page and its relationship to the prescribed section as a whole • Organises, develops and presents a sound analysis using language appropriate to purpose, form and audience	13–16
• Demonstrates adequate understanding of the distinctive qualities of the text • Analyses adequately the ideas and characteristics reflected in the selected key page making connections to the prescribed section as a whole • Organises, develops and presents an adequate analysis using language appropriate to purpose, form and audience	9–12
• Demonstrates limited understanding of some qualities of the text • Presents a limited analysis of the key page attempting connections to the prescribed text as a whole • Attempts to analyse in simple language with limited sense of purpose, form and audience	5–8
• Demonstrates elementary understanding of some of the ideas of the text • Attempts an analysis of the text • Presents elementary ideas using simple language	1–4

BOARD OF STUDIES

NEW SOUTH WALES

2005 HSC English (Standard)
Paper 2
Module C: Texts and Society
Marking Guidelines

Section III — Module C: Texts and Society

Question 8   — Elective 1: The Institution and Individual Experience
Question 9   — Elective 2: Ways of Living
Question 10 — Elective 3: Into the World

Outcomes assessed: H1, H2, H6, H8, H11

MARKING GUIDELINES

Criteria	Marks
• Explains what the texts say about aspects of society in a considered and effective way • Presents informed views skilfully • Demonstrates detailed textual knowledge and understanding • Organises, develops and expresses ideas skilfully using language appropriate to audience, purpose and context	17–20
• Explains what the texts say about aspects of society in an effective way • Presents informed views effectively • Demonstrates sound textual knowledge and understanding • Organises, develops and expresses ideas effectively using language appropriate to audience, purpose and context	13–16
• Explains what the texts say about aspects of society in an adequate way • Presents an identifiable view adequately • Demonstrates adequate textual knowledge and understanding • Organises, develops and expresses ideas adequately using language appropriate to audience, purpose and context	9–12
• Describes what the texts say about aspects of society in a limited way • Attempts to present a view • Demonstrates limited textual knowledge and understanding • Organises, develops and expresses ideas in a limited way with some appropriateness to audience, purpose and context	5–8
• Describes texts and/or aspects of society • Makes some reference to texts or to the elective • Demonstrates elementary textual knowledge • Attempts to express ideas using simple language	1–4